**Manifesto Gerakan Seni Rupa Baru 1987**

# VISUAL ART OF EMANCIPATION
# EMANCIPATION OF VISUAL ART

Visual art emancipation is an expression based on an awareness of the need for emancipation of definitions of visual art. The form of this expression prioritizes reality and the spirit of exploration , based on an aesthetic of emancipation.

The emancipation of visual art is an initiative to change the definition of visual art. On the principal of awareness, visual art is a symptom of plurality, based on a variety of sources.

The definition of visual art is that is recognized and acknowledged these days is shackled to definitions of: painting, sculpture and printmaking. Visual art is confined to the stricutres of: "*High Art*".

**(I) Perception:**

The definition of visual art indicatess only three fields: painting, sculpture and printmaking, all without conceptual explanation.

**(II) Consideration:**

The definition of visual art is derived from a crude transltion of the term **fine arts** which descends from a Latin definition from the Renaissance, that is **la belle arti del disegno.**

**(III) Deduction:**

The definition of visual art is unconciously and completely rooted to the principles of **artes liberales** (*Liberal Arts*) from the stricutres of "*High Art*" defined during the Renaissance in the 16th century, a viewpoint which believes in only one (high) culture and one type of visual art as it's project.

**(IV) Declaration:**

That visual art is an expression of plurality. That culture has a variety of sources (*frame of reference*).

**(V) Declaration:**

The definition of visual art is the producte of adaptation without conceptual thinking, without consideration of aesthetic acculturation.

The deliniation of the definition of visual art traps it. The definition of visual art within the notions of "*High Art*" becomes impoverished and specific. This delineation refused to see the reality around it, wherein a variety of visual art expressions can be found , drawing from other sources.

Throughout the history of Indonesian art this biased and confused definition has been practiced. Meanwhile, arts rooted in ethnic cultures, popular art from our everyday lives, crafts and designs (on the other side of the notion defining visual art) remain unacknowledged. Such discrepancy is ironic.

**(VI) Warning:**

The only manifestation of visual art that accords with the definition of visual art is Indonesian Modern Art, part of the acknowledged World Modern Art (derived from **artes liberales**) and the principle that "art is universal"

As a consequence of this careless delineation of definition, Modern Art in Indonesia has been

trapped in a small circle. Once more an adaptation has occurred without conceptual thought or aesthetic consideration. Artists and art critics have blindly assumed that modern art – painting, sculpture and printmaking – is the only expression of visual art. Anything outside of this is not visual art.This popular attitude is represented through the saying, "...not painting".

This is not fanaticism to understanding, but a dependable attitude without base. There has been no critical consideration toward this distorted definition and the confusion it signifies. There is no awareness of the definition at all. Modern visual arts activities themselves are on the path to breaking away from painting as the most popular sector .

**(VII) Declaration:**

**Indonesian Modern artists made an idiomatic mistake,** using the language of Modern Art without understanding it's aesthetic. They based their visual art activity entirely on incomplete sections of the History of Modern Art – a belief in the history of visual art, and only one understanding of aesthetics**.**

Modern Indonesian artists have become consumers. They consider a variety of concepts of style within these sections of theHistory of Modern art as sacred sources and apply them unconditionally. Confused imitations of lifestyle have also occurred. A romantic lifestyle has been converted to an epigone of eccentricity. Explorations of individualism altered to become megalomaniacal egoism.

This usual, incorrect adaptation pre-occupies art critics and modern artists with matching expressions of modern art to a "dictionary" of art history. Modern artists do not really practice the tradition of exploration.

**(VIII) Declaration:**

Visual art thinking in Indonesia is heading towards bankruptcy. Indonesian Modern Art is the only visual art that can be defined as experiencing considerable stagnation. Fixed in the styles of early Modern Art, it has ceased exploration; it is unable to find foundation for further development.

Other notions of visual art are extinguished in the environment of thinking around visual art. The distorted definition sidelines anything which doesn't interest it: visual art products from ethnic cultures are without exception considered as products from the past, design as products of advanced technology and industry are considered crude art with merely superficial beauty, popular visual art from every day life is considered as mass culture lacking value.

**(IX) Proclamation:**

Visual art needs emancipation. Expression of visual art should prioritize the deconstruction of misunderstood traditions of visual art. Rational visual art expression should prioritize statements based on the aesthetics of emancipation.

**(X) Proclamation:**

A redefinition of visual art is required, to free it from the definition rooted in **artes liberales** — seek a new definition which can accommodate every expression of visual art.

**(Xl) Proclamation:**

Emancipation of encultured thought is required to counter isolated points of view that only acknowledge one notion of art, and only one global society within a unified and harmonious culture.

**Jakarta, May 2 1987.**